

990

National
Endowment
for the Arts



Music Program:

Music Professional Training
Career Development Organizations
Music Recording
Services to Composers
Centers for New Music Resources
Special Projects

**Application
Guidelines
Fiscal Year 1990**

Music Professional Training
Career Development Organizations
Music Recording
Services to Composers
Centers for New Music Resources
Special Projects

Music

90

NF 2.8/2-5;



best copy available

Application Calendar

Grant Category	Application Postmark Deadline	Announcement of Grant Award or Rejection	Earliest Project Beginning Date
Music Professional Training	Oct. 24, 1989	June 1990	Sept. 1, 1990
Career Development Organizations	Sept. 29, 1989	June 1990	Sept. 1, 1990
Music Recording	Sept. 29, 1989	June 1990	Sept. 1, 1990
Centers for New Music Resources	Sept. 29, 1989	June 1990	Sept. 1, 1990
Services to Composers	Sept. 29, 1989	June 1990	Sept. 1, 1990
Special Projects	Feb. 16, 1990	Sept. 1990	Oct. 1, 1990

These guidelines have been revised. Please read them carefully. Note that this book contains one copy of the Project Grant Application Form NEA-3 (Rev.). If you plan to apply for assistance in more than one category, please make photocopies of the blank Project Grant Application Form. Do not request additional forms from the Program.

Late applications will be rejected.

Incomplete applications are unlikely to be funded.

If you have questions or need help with your application, write or phone:

Music Program, Room 702
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.,
Washington, D.C. 20506
202 682-5445

The National Endowment for the Arts, an independent agency of the Federal Government, was created in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and 26 distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies, procedures, and programs, in addition to making recommendations on grant applications.

Statement of Mission National Endowment for the Arts

Preamble

Throughout the ages, man has striven to go beyond the limits of the immediate physical world to create that which was not there before and thus nourish the human spirit. Our first record of man's perception of the world around him was through art scratched on cave walls, carved in stone, or modeled in clay. Man's need to make, experience, and comprehend art is as profound as his need to speak. It is through art that we can understand ourselves and our potential. And it is through art that we will be understood and remembered by those who will come after us.

This nation's governance is based on our people's commitment to freedom of imagination, thought, and expression. Our many aesthetic and cultural traditions are precious to us—for the rich variety of their beauty and as a symbol of the diverse nature of the United States.

Primary support for the arts has always come directly from the people of this nation: artists in localities all across the country who create and sustain the arts and contributors who support the arts out of conviction and as a matter of civic and regional pride.

It was in this context that the National Foundation on the Arts and the Humanities Act was enacted in 1965. The Congress found that "the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter of private and local initiative, is also an appropriate matter of concern to the Federal Government . . ."

The Congress also found that "while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent . . ."

Mission

The mission of the National Endowment for the Arts is:

- To foster the excellence, diversity, and vitality of the arts in the United States and
- To help broaden the availability and appreciation of such excellence, diversity, and vitality.

In implementing its mission the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. It must not, under any circumstances, impose a single aesthetic standard or attempt to direct artistic content.

Implementation

Who. The Endowment assists individual artists; those who act on behalf of artists or audiences; organizations whose primary intention is artistic or educational; and state and local arts agencies. Demonstrated or potential excellence and capacity to conceive, develop, or present a work of art are primary criteria.

Statement of Mission
National Endowment for the Arts,
continued

What: Endowment activities:

- Demonstrate national recognition of the importance of artistic excellence.
- Provide opportunities for artists to develop their talents.
- Assist in the creation, production, presentation/exhibition of innovative and diverse work that has potential to affect the art form and directly or indirectly result over time in new art of permanent value.
- Assure preservation of our cultural heritage.
- Increase the performance, exhibition, and transmission of art to all people throughout the nation.
- Deepen understanding and appreciation of the arts among all people nationwide.
- Encourage serious and meaningful art programs as part of basic education.
- Stimulate increasing levels of nonfederal support of the arts.
- Improve the institutional capacity of the best of our arts organizations to develop, produce, present, and exhibit bold and varied fare.
- Provide information about the arts, their artistic and financial health, and the state of their audiences.

How: The Endowment, in conjunction with private and public partners, carries out its mission through grants programs and a wide range of leadership and advocacy activities. The Endowment also serves as a national forum to assist in the exchange of ideas and as a catalyst to promote the best developments in the arts and education about them. The Endowment's grants programs include individual, project, and longer term institutional support.

Endowment decision-making is guided by peer panel review and the National Council on the Arts and by additional advice from the artistic fields and their public and private supporters. The Endowment works closely with its public partners (the state and local arts agencies) to reflect regional, state, and local perspectives and assist cooperation in implementation of government arts support programs. The Endowment's programs are aimed at benefiting all people of this nation regardless of sex, race, creed, national origin, handicap, age, or habitat.

Information about the Endowment and its programs is contained in Guide to the National Endowment for the Arts, which is available from:

Public Information Office, Room 803
 National Endowment for the Arts
 Nancy Hanks Center
 1100 Pennsylvania Avenue, N.W.
 Washington, D.C. 20506
 202/682-5400
 Telecommunications Device for Deaf People 202/682-5496

Visually or learning impaired people may obtain assistance in acquiring a cassette recording of these or any other Endowment Program's guidelines and the Guide to the National Endowment for the Arts by writing or calling:

Office for Special Constituencies, Room 605
 National Endowment for the Arts
 Nancy Hanks Center
 1100 Pennsylvania Avenue, N.W.
 Washington, D.C. 20506
 202/682-5532
 202/682-5496 Voice/TDD

Please specify which publication (e.g., the Guide to the National Endowment for the Arts or a specific Program's current guidelines) you wish to have recorded.

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Introduction

The Music Program of the National Endowment for the Arts assists creative and performing artists of exceptional talent, and music performing, presenting, and service organizations of the highest artistic level and of national or regional significance.

This guideline book contains information on the following categories:

- Music Professional Training
- Career Development Organizations for Solo Recitalists
- Music Recording
- Centers for New Music Resources
- Services to Composers
- Special Projects.

The Music Program also provides support for creative and performing artists, music presenters and festivals, ensembles, and several other areas of the music field (see "Other Programs of Interest/Music" on page 33).

Important Information

Please look through this book carefully for the category best suited to your needs. Be sure to note the eligibility requirements and deadline in each section.

If you decide to apply for a grant, the "How to Apply" section within each category specifies the material you will need to send with your application package. Do not send the material separately. After your application is received, it will be reviewed according to the process described on page 6.

If you have questions, write or phone the Music Program. We can be reached at:

Music Program, Room 702
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/682-5445

Grant Amounts

Applications should present the genuine financial requirements of the project. Ask only for the amount of Federal support you need to accomplish the project.

Applicants whose grants are recommended at less than the amount requested may be asked to revise the project budget. The revision may involve a reduction in the scope of the project and/or an adjustment of the budget to include increased funds from non-Endowment sources.

Matching Funds

Generally, grants to organizations may be used to pay no more than half the cost of any project. Each organizational grantee must match the funds on at least a one-to-one basis. Matching requirements for grants to individuals (for Music Recording) are on page 18.

Matching funds may come from any nonfederal source, and should come from cash contributions or earned income, if possible. In-kind contributions (such as donated space, supplies, and services) used toward Endowment grants will be carefully reviewed by the panels and must be carefully documented in line with Federal recordkeeping requirements. The Arts Endowment encourages the use of state, local, corporate, and other private support to match Federal funds.

Scope of Projects

Though the Endowment welcomes new programs, it is equally concerned with strengthening existing programs. Organizations should not plan projects that are beyond their means or that can be sustained only with continued Endowment funding.

Continuing Support

Each year panelists review every application on its merits in competition with other applications in the same area of assistance. An award granted one year does not imply Endowment support for subsequent years.

(Continued on next page)

Access	Because the achievement of access for disabled people, as directed by Federal law, frequently requires long-range planning and budgeting, the Endowment encourages applicants to consider access issues in early planning stages of programs and services. Costs of program accommodations for people with various disabilities (e.g., sign language interpreters, cassette recordings of printed materials or large print labeling, audio description, hearing amplification systems) are generally eligible project costs. For more information, see "Other Programs of Interest: Office for Special Constituencies" on page 34.
Final Reports	At the end of the grant period, the Endowment requires acceptable Final Report packages from all grantees. If you receive a grant, complete instructions on final reporting will accompany the grant letter. Grantees who fail to submit acceptable Final Report packages on Endowment grants reviewed/recommended at the February 1988 or any prior meeting of the National Council on the Arts are ineligible for subsequent funding from the Endowment Program (any category) where the delinquent Final Report was due. (NOTE: Grants awarded prior to FY 1984—grant letters dated on or before September 30, 1983—are not covered by this policy.) Grantees who fail to submit acceptable Final Report packages on Endowment grants reviewed/recommended at the May 1988 or any subsequent meeting of the National Council on the Arts are ineligible for subsequent funding from any Endowment Program. Any Final Reports not previously submitted should be mailed immediately to: Grants Office/Final Reports Section, Room 204 National Endowment for the Arts Nancy Hanks Center 1100 Pennsylvania Avenue, N.W. Washington, D.C. 20506 Do <u>not</u> include Final Reports as part of your new application package.
Acknowledgment of Endowment Support	All grantees must credit the National Endowment for the Arts in all published materials and announcements regarding the project.

After the appropriate Music Advisory Panel, a rotating committee of experts in the relevant fields, reviews the applications, the National Council on the Arts makes recommendations to the Chairman of the National Endowment for the Arts for final decision. Applicants are then notified.

Information regarding action taken on applications cannot be made public until after the panelists and the Council have made their recommendations and the Chairman has reached a decision. You will be notified of the action on your request according to the Application Calendar on the inside front cover of these guidelines.

When an applicant is notified that he or she has received a grant, the grantee may request full or partial payment, depending on the nature and schedule of the project.

All inquiries about grant and application procedures should be directed to the Music Program.

Cassette Quality

If you are required to submit cassettes as part of your application, **it is to your advantage that the cassettes be of the highest possible artistic and audio quality.**

1. Use high bias chrome or metal tapes. Do not use voice quality tapes.
 2. If you have not used a noise reduction system, please note that on the cassette box so that those listening will turn off the Dolby switch.
 3. If you have used a noise reduction system, note on the cassette box what kind of system you used.
 - "Dolby B" is most advisable because it is available on most playback machines at the disposal of those who will listen to the cassettes. "Dolby C" and "DBX" may not be available.
 - Please note that if the original recording was made by engineers with Dolby but a copy is made without the Dolby process being engaged the copy is then not a Dolby tape and should be played back with the Dolby disengaged. The cassette which is sent to the Endowment must be properly marked as to its own nature, not that of the original.
-

Music Professional Training

The purpose of the Music Professional Training category is to foster the career development of committed, talented American musicians through support of their training and education as performing and creative artists. The program seeks to instill a long term commitment to improving both the standard of professional training and the opportunities available to artists at the career-entry level of professional music. Grants are available only to post-secondary programs which provide outstanding advanced training to prepare Americans for professional careers in the field of music.

Eligibility

Organizations must meet the legal requirements on page 36. Organizations training programs must:

- Have been in existence for at least two years at the time of application.
- Have regularly scheduled ongoing activities.
- Provide post-secondary, professional training for careers in music.
- Provide evidence of screening procedures in the selection of students.
- Utilize professional artists as an integral part of the training.

Former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Any reports not yet submitted must be mailed immediately to the Endowment's Grants Office Final Reports Section. Do not include Final Reports as part of your new application package. See also "Final Reports" on page 5 for important information.

Recipients of Endowment funded scholarships (see "Project Examples" below) must be United States citizens or permanent residents of the U.S.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

We Do Not Fund

- Faculty and administrative staff salaries.
- Performance events.
- Workshops and seminars that are not part of the ongoing curriculum.
- Programs that do not have regularly scheduled ongoing activities.
- Purchase or repair of musical instruments or equipment.
- Building or renovation of physical facilities.
- General academic support or administrative overhead.
- Foreign tours or foreign travel.
- Competitions.
- Research.
- Commissioning of new musical works. (The Music Program supports the creation of new works through its Composer and Jazz categories and the Meet the Composer/Reader's Digest Commissioning Program; see pages 33 and 35. See also "Other Programs of Interest Inter-Arts" on page 34.)
- Professional training programs conducted by opera-musical theater companies.
- Youth or student orchestras whose membership is not primarily post-secondary.
- Individuals.
- Supplies.

Project Examples

Possible projects include:

- Scholarships for American students residing permanently in the United States. Scholarships may include only tuition, room, and board.
- Conductors' symposia and/or training programs.
- Activities designed to bridge the gap between training and career entry.
- Activities designed to improve training opportunities for minorities.

On the application form, applicants should be very specific in outlining the project and how it is to be carried out.

(Continued on next page)

In reviewing applications, advisory panelists consider the following factors:

- Quality of performances as demonstrated by the sample cassette submitted as part of the application package.
- Overall curriculum, including diversity of repertoire, performance/experience opportunities, commitment to American music and American artists, and specific efforts to prepare students for professional careers as practicing artists.
- Nature, extent of involvement, and quality of practicing professional artists in the training.
- History of institution's excellence and effectiveness in preparing students for active professional careers as evidenced by recent graduates' achievements in the professional field of music.
- Recruitment, screening, and selection procedures of applicant organization, including provision of opportunities for minority students/artists.
- Organizational stability, fiscal responsibility, and quality of administration.
- Relationship of requested amount to the project's total budget.
- Merit of project and the institution's ability to accomplish it.

Panelists also consider the completeness and clarity of the application package.

In addition to the above, panelists consider the following factors when reviewing applications from training orchestras:

- Vitality, balance, and quality of the repertoire and programming, including American music.
- Total scope of activities and operations, including number of performances, tours, recordings, broadcasts, and commissions.
- Scope and frequency of professional training activities, including involvement of the music director/principal conductor and master teachers in sectional rehearsals/coaching, guest conductors, composers, and composers-in-residence.
- Record of past training orchestra participants in the field of professional orchestras.

Grant Amounts and Matching Funds

The minimum grant amount is \$4,000. Grants generally do not exceed \$65,000. All grants will require at least a one-to-one match. Grants of \$15,000 or more generally require a match of three-to-one and will be made as Treasury Fund grants. (See page 38.)

Panels recommend grant amounts after they rate applications on the merits in accordance with the above Review Criteria.

Applicants should take special care to see to it that the budgets for the activities are correct: these budgets will be carefully examined to make sure that they are appropriate.

On occasion, panelists may also recommend other factors for consideration in arriving at grant amounts where they consider that these factors make the applicant's contribution unique or especially valuable.

Arts Endowment funds may not be used to replace funds already budgeted for scholarships or for training programs. Those organizations requesting support for scholarships should be aware that grant and matching funds may be used only for scholarships. In addition, the enhancement of recruiting through increased scholarship amounts may not be the purpose of the project.

(Continued on next page)

Applications must be postmarked no later than October 24, 1989 for projects taking place between September 1, 1990 and August 31, 1991. Do not expect notification of grant award or rejection before June 1990. The period of support under this category generally will not exceed 12 months.

All required materials must be submitted as part of the application package.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

How to Apply/
Music Professional Training

For All Applicants

Please send the materials outlined below in one package to:

Information Management Division/MPT, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

If an applicant is part of a larger organization such as a university, all application information, including supplementary materials, should refer to the music professional training program, not the larger organization.

All materials must be typed; copies must be clearly readable. All information should be on 8½" × 11" paper. Please submit materials in the order shown below. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

The Endowment will not accept any application materials by electronic transmission (e.g., FAX).

The following materials must be submitted for your application package to be considered complete:

1. **Three copies** of Project Grant Application Form NEA-3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 39. One blank form can be found at the back of this book.
2. **Two copies** of the completed Music Professional Training Supplementary Information Sheet on pages 45-47.
3. **One copy** of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.
4. **Two copies** of an audited financial statement for the most recently completed fiscal period, if such a statement exists specifically for your institution's music activities. Otherwise, please provide **two copies** of a balance statement on music activities for this period.
5. **Two copies** of an operating budget detailing estimated income and expenses for the 1988-89, 1989-90, and 1990-91 academic years. If you are part of a larger institution, include only data reflecting the organization's involvement with music professional training. Please be sure to specify the amount of money available for scholarships and for visiting master artists, excluding any anticipated Arts Endowment support.
6. **Two copies** each of your institution's catalogue or bulletin for the upcoming academic year, and, if available, for the academic year following that.

(Continued on next page)

7. **Two copies** of a list providing by year of graduation the name and current professional affiliation(s) of each individual who has graduated from your program in the last five years. Indicate the total number of students in each class.
8. Previous grantees should include a list of scholarship recipients for the last three years and their instrument and/or voice classification.
9. If you are applying for support of an activity involving another organization, a confirming statement from that organization indicating a commitment to this activity. The Project Summary (Section V) on the application form should specify the organization, the number of students involved, the activities the student(s) will be expected to carry out, and other pertinent details.
10. **Two copies** of one audio cassette with works related to the project for which support is requested. Please read carefully "Instructions for Submitting Cassettes" on pages 11-12.

NOTE: If you are applying for support of a conductors' symposium or a conductor training program only, you do not need to submit an audio cassette (see also item 11). If you are applying for support of a conductor training component among other activities, you must submit both audio and video cassettes.

11. If your application is for a conductors' symposium or a conductor training program, or if your application includes a conductor training component among other activities, **two copies** of one video cassette with works related to the project for which support is requested. Please read carefully "Instructions for Submitting Cassettes" on pages 11-12.
12. The completed Application Acknowledgment Card on the back cover of these guidelines.
13. **Two copies** of a statement outlining the institution's procedures for recruiting for and awarding music scholarships and fellowships (how students are selected, how amounts are determined, the amount of aid to students in various major fields of concentration). Grant and matching funds may be used only for scholarships.
14. **Two copies** of a one-page statement describing any special efforts under way to recruit women and minority group members.
15. **Two copies** of repertoire lists from the last two years and the planned repertoire for the coming year of the large performing ensembles associated with the institution.

APPLICATIONS FOR TRAINING ORCHESTRAS MUST ALSO INCLUDE:

1. **Two copies** of repertoire lists from the last two years and the planned repertoire for the coming year.
2. **Two copies** of the 1987-88 and 1988-89 season brochures, programs, or master calendars that demonstrate the orchestra's total scope of activities.
3. **Two copies** of a list of all professional training activities from the past two years and for the coming year that demonstrates the scope and frequency of involvement of the music director/principal conductor, master teachers, guest conductors, composers, and composers-in-residence.

APPLICATIONS FOR CONDUCTORS' SYMPOSIA AND/OR CONDUCTOR TRAINING PROGRAMS MUST ALSO INCLUDE:

1. Letters from master teachers as well as participants, stating their commitment to the program.
2. **Two copies** of repertoire lists from the last two years and the planned repertoire for the coming year.

(Continued on next page)

Reminder: In order to be eligible for funding, former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Final Reports must not be included in the application package. Any reports not yet submitted must be mailed immediately to:

Grants Office/Final Reports Section, Room 204
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If new information which might affect your application becomes available after submission of the application package, please mail the new material with an explanatory note directly to the Music Program/MPT.

Instructions for Submitting Cassettes

Artistic quality, as demonstrated by the cassette submitted in duplicate, is a primary criterion in the panel's evaluation of your application. **It is to your advantage to make certain that the cassette you submit (in duplicate) is of the highest possible artistic and audio (or video) quality. Applicants who do not comply with the instructions for the cassette will be rejected.**

CONTENT

- All applicants must submit **two copies** of an audio cassette which must:
 - Be of recent (within the past two years), unedited (except that applause may be deleted), live performances.
 - Include representative performances by student ensembles and soloists which support your application; e.g., if you are applying for support for chamber music scholarships, the cassette must include student chamber music performances.

You may include excerpted works, but the cassette must include at least one full movement.

If the cassette includes conducted works, they must be conducted by the music director/principal conductor.
- If your application is for a conductors' symposium or a conductor training program or if your application includes a conductor training component among other activities, you must submit **two copies** of a video cassette that must:
 - Be of a recent (within the past two years), unedited (except that applause may be deleted) rehearsal instruction of student conductors and a performance directed by student conductors (if a performance is not available, a playthrough is acceptable).
 - Include audio.

FORMAT

Audio Cassettes

- Only audio cassettes may be submitted. Other forms of audio recordings are not acceptable.
- Use high bias chrome or metal tapes. Do not use voice quality tapes. It is essential that you review "Cassette Quality" on page 6 before producing your sample cassette.
- Submit **two copies** of the cassette, ready to play. Works may be recorded on both sides.
- Label the cassette (both copies) with:
 - Applicant's name and address.
 - Performers' names.
 - Composers' names.
 - Titles of the works recorded.
 - Accumulated elapsed real time for the beginning of each selection.
 - Date of the performance(s).

Video Cassettes

- Tapes must be either $\frac{3}{4}$ " or $\frac{1}{2}$ " cassette (Beta or VHS). $\frac{3}{4}$ " videotape cassettes are preferred. 1", 2", and European format videotapes cannot be played for the review panel. Tapes must be recorded at standard play speed.
- If at all possible, tape the conductor from the rear of the orchestra looking forward. The camera should be mounted on a tripod rather than hand-held and should be set to position the conductor in the center of the frame, with enough distance to allow for any side-to-side movement by the conductor; once set, the camera should basically be left alone. Be certain that lighting is adequate.
- As the camera-mounted microphone is not designed for accurate recording of music, use a better microphone placed, if possible, above and behind the conductor.
- Submit **two copies** of the cassette, ready to play.
- Label the cassette (both copies) with:
 - Applicant's name and address.
 - Student conductor's name and status (undergraduate or graduate).
 - Instructor's name, if applicable.
 - Date and nature of event (working rehearsal, performance, or playthrough).
 - Performer's names.
 - Composer's names.
 - Titles of the works recorded.
 - Accumulated elapsed real time for the beginning of each selection.

Video cassettes will not be returned.

**Career Development Organizations
for Solo Recitalists**

This category assists organizations, other than presenting organizations and educational institutions, which are devoted primarily to the professional career development of American solo recitalists.

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Eligibility

Organizations must:

- Meet the legal requirements on page 36.
- Have been in existence for at least two years at the time of application.
- Have at least ten recitalists on their current roster at the time of application, and book at least three recitals a year for each one.

Former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Any reports not yet submitted must be mailed immediately to the Endowment's Grants Office Final Reports Section. Do not include Final Reports as part of your new application package. See also "Final Reports" on page 5 for important information.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

We Do Not Fund

- Work toward academic degrees.
- Competitions or any expenses associated with competitions.
- Foreign travel.
- Purchase or repair of musical instruments or permanent equipment.
- Construction or renovation of facilities. (See Challenge Grants under "Other Programs of Interest" on page 34.)
- General operating expenses.
- Ensembles.

Project Examples

This category is designed to support projects which directly benefit American solo recitalists. These may include but are not limited to:

- Booking and scheduling services.
- Management and career counseling services.
- Promotional materials.
- Residencies.
- Travel and lodging of recitalists in conjunction with career advancement opportunities.

Organizations may also request assistance for administrative expenses. Projects which benefit recitalists directly, however, will be given preference. Administrative expenses may not exceed 25 percent of the total project cost.

Review Criteria

In reviewing applications, advisory panels consider the following factors:

- Effectiveness of career development services provided to solo recitalists.
- Strength of commitment to the career development of American solo recitalists during each of the past two years.
- Merit of the project and applicant's ability to carry it out.
- Organizational stability and fiscal responsibility, and quality of administration.
- Relationship of requested amount to the project's total budget.
- Provision of opportunities for minority artists and audiences.

In addition, panels consider the completeness and clarity of the application package.

In addition to specifying the purpose(s) for which funds are being requested, the Summary of Project Description (Section IV of the application form) should also address these review criteria.

Grant Amounts and Matching Funds

The minimum grant amount is \$10,000. Grants generally do not exceed \$60,000. Grants may be used to pay no more than half the cost of any project. Each grantee must match the funds on at least a one-to-one basis. Grants of \$15,000 or more may require a three-to-one match.

Panels recommend grant amounts after they rate applications on the merits in accordance with the above Review Criteria.

Applicants should take special care to see to it that the budgets for the activities to be supported are correct; these budgets will be carefully examined to make sure that they are appropriate.

On occasion, panelists may also recommend other factors for consideration in arriving at grant amounts where they consider that these factors make the applicant's contribution unique or especially valuable.

Deadline and Announcement Dates

Applications must be postmarked no later than September 29, 1989 for projects beginning between September 1, 1990 and August 31, 1991. Do not expect notification of grant award or rejection before June 1990. The period of support under this category generally will not exceed 12 months.

All required materials must be submitted as part of the application package.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

How to Apply Career Development Organizations for Solo Recitalists

Please send the materials outlined below in one package to:

Information Management Division, CD, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

All materials must be typed; copies must be clearly readable. All information should be on 8 1/2" x 11" paper. Please submit materials in the order shown below. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

The Endowment will not accept any application materials by electronic transmission (e.g., FAX).

The following materials must be submitted for your application to be considered complete:

1. **Three copies** of Project Grant Application Form NEA-3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 39. One blank form can be found at the back of this book.
2. **One copy** of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.
3. **Two copies** of an audited financial statement for the most recently completed fiscal period. An unaudited financial statement is acceptable if an audited statement is not available. An audited statement, however, must be sent as soon as it is available.
4. **Two copies** of an operating budget detailing total estimated income and expenses for 1989-90 and 1990-91.
5. For current grantees, **two copies** of an interim narrative report on any current Career Development Organizations grant.

(Continued on next page)

6. **Two copies** of the completed Career Development Organizations for Solo Recitalists Supplementary Information Sheet on pages 49–50.

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7. **Two copies** of a brief history of your organization and your organization's involvement with solo recitalists. This should include a description of your organization's methods for developing the careers of solo recitalists and an update on the current positions of recitalists assisted by your organization in past seasons.

8. **Two copies** of a brief statement summarizing your organization's involvement with minority artists and audiences.

9. **Two copies** of a description of the method used by your organization to recruit and select the recitalists assisted. This should include a description of the methods of publicizing your auditions, as well as copies of any publicity announcements used, the application materials your organization sends to artists wishing to join your roster and a list of the names and professional qualifications of your selection committee.

10. **Two copies** of a list of solo recitalists assisted by your organization during the past two years and samples of promotional materials used.

11. **Two copies** of your current brochure and a list of those recipients already chosen for assistance during the 1989–90 and 1990–91 seasons. Please indicate the ratio of staff members to the number of artists currently assisted by your organization.

12. **Two copies** of biographical sketches of the chief administrator(s) for the proposed project.

13. A list of other applications you have made or intend to make to the Arts Endowment this year.

14. The completed Application Acknowledgment Card on the back cover of these guidelines.

Reminder: In order to be eligible for funding, former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Final Reports must not be included in the application package. Any reports not yet submitted must be mailed immediately to:

Grants Office/Final Reports Section, Room 204
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If new information which might affect your application becomes available after submission of the application package, please mail the new material with an explanatory note directly to the Music Program CD.

The Music Recording category offers assistance to nonprofit organizations and to solo and duo performers for the recording and distribution of American music. The purposes of this category are to:

- Encourage the recording and preservation of music composed by Americans.
- Make American music widely available to the greatest number of people.
- Increase the recording opportunities for American vocalists, instrumentalists, and ensembles of exceptional talent.
- Advance the distribution and promotion of recorded American music.

Eligibility

- Nonprofit recording and distribution companies that have been in existence for at least four years at the time of application. Recording companies must have released at least ten recordings in the last four years.
- Performing and presenting organizations that are currently eligible under other Music or Opera-Musical Theater Program guidelines and which have letters of commitment from recording companies (letters of intent are not acceptable). Letters of commitment may come from nonprofit or commercial recording companies.
- Individual performers for solo or duo recording projects which do not have orchestral or ensemble accompaniment. Individual jazz performers may apply for featured solo or duo jazz recording projects with an appropriate rhythm section. Applicants must have letters of commitment from nonprofit or commercial recording companies (letters of intent are not acceptable). An individual applicant must be a United States citizen or a permanent resident of the U.S. and a professional musician who performs as a soloist, a member of a duo, or a recitalist with an accompanist.
- All organizational applicants must meet the legal requirements on page 36, including the requirement that all personnel on Arts Endowment-supported projects must be paid no less than prevailing minimum compensation.

If an otherwise qualified group does not have the appropriate legal status, a nonprofit organization with such status may apply on the group's behalf. The applicant organization must work closely with the group; must assume full responsibility for the proposed project, including identifying sources of matching funds; and must undertake full and accurate accounting of the ways in which grant funds are spent.

Former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Music Recording grantees should note that Final Report packages must include a copy of the completed recording. Any reports not yet submitted must be mailed immediately to the Endowment's Grants Office Final Reports Section. Do not include Final Reports as part of your new application package. See also "Final Reports" on page 5 for important information.

An organization or individual may submit only one application each fiscal year. Prospective applicants wishing to request support for jointly-produced recordings must submit a single application and identify one party to serve as applicant for the project.

Each application generally may request support for no more than three recordings. At least 1,000 copies of each recording must be produced and issued by the project ending date.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

We Fund

Recording and distribution activities designed to make American music more widely available to the greatest number of people.

Applicants are encouraged to submit projects that may result, over a period of time, in the recording and distribution of complete sets of works (or genres of works) by America's finest composers—past and present.

(Continued on next page)

Priority will be given to recording American music that has not been recorded previously or, if previously recorded, has been deleted from the catalogue.

Recording and distribution companies are encouraged to consider projects that include licensing and reissuing materials by American composers deleted from commercial catalogues. Applicants must submit letters of intent from the owner or owners of the rights to release the materials.

Recordings should be widely distributed and remain in circulation.

Endowment funds may be requested to assist with production and/or post-production items such as:

- Musicians' costs.
- Conductors' fees (except for solo or duo projects)
- Technicians' fees.
- Liner notes.
- Studio rentals.
- Manufacturing costs.
- Marketing and promotion.
- Distribution expenses.
- Licensing and reissuing costs.

We Do Not Fund

- Recording or reissuing of works by other than American composers.
- Narrations or other activities where the music is secondary.
- Commercial recording and distribution companies.
- Creation of new companies.
- Recordings of works not yet completed.
- Commissioning of new music works. (The Music Program supports the creation of new works through its Composer and Jazz categories and the Meet the Composer Reader's Digest Commissioning Program; see pages 33 and 35. See also "Other Programs of Interest/Inter-Arts" on page 34.)
- Purchase of recording equipment.
- Foreign recordings.
- Foreign artists.
- Faculty salaries.
- Ensembles whose memberships are not composed predominantly of United States citizens or permanent residents of the U.S.
- Foreign travel.
- General operating expenses. (Administrative costs directly related to the project for which support is requested are allowable. Do not, however, include your entire operating budget as the total project costs.)
- Videotapes, video cassettes, video discs.
- Student recording activities.
- Research.

Review Criteria

For recording projects, advisory panelists first consider:

- Standards of performance as demonstrated by the sample cassettes submitted. (This is the primary criterion.)

For those recording project applicants which pass this review, panelists then consider:

- Merit of the project.
 - Quality and significance of proposed repertoire and, for jazz works, the freshness, originality of arrangements and improvisation.
 - Intrinsic value and musicality of proposed repertoire.
 - Archival value of proposed repertoire.
 - Applicant's ability to accomplish the artistic aims.
- Nature of the project.
 - Proposed marketing and promotion of recordings.
 - Proposed distribution of recordings.
 - History of commitment to American music and American artists.

(Continued on next page)

Music Recording,
Review Criteria,
continued

- Ability to carry out the project.
 - Accuracy and realism of the budget.
 - Support from public and private sources.
 - Financial management and administration.
 - Relationship of the amount requested to the project's total budget.

In addition, panelists consider the completeness and clarity of the application.

For distribution projects, advisory panelists consider:

- Artistic quality.
 - Quality of the performing artists on the recordings proposed for distribution.
 - Repertoire of recordings proposed for distribution.
 - Technical quality of recordings proposed for distribution, including quality of packaging and liner notes.
 - Quality of the catalogue.
 - History of commitment to American music and American artists.
- Ability to carry out the project.
 - Proposed marketing, promotion, and distribution plans.
 - Number of recordings produced or distributed and the total sales in the previous year(s).
 - Accuracy and realism of the budget.
 - Support from public and private sources.
 - Organizational stability and fiscal responsibility.
 - Relationship of the amount requested to the project's total budget and the number of recordings produced or distributed and the total sales in the previous year(s).

In addition, panelists consider the completeness and clarity of the application package.

For all applicants, if organizational stability and effectiveness are so weak as to call into question the ability of the applicant to carry out its proposed activity, this may be grounds for rejection.

Grant Amounts
and Matching Funds

The minimum grant amount for organizations is \$10,000; grants to organizations generally do not exceed \$50,000, with most grants ranging from \$10,000 to \$20,000. The minimum grant amount for individuals is \$4,000; grants to individuals generally do not exceed \$10,000.

Organizational grantees must match grants on at least a one-to-one basis. Individual grantees (solo and duo performers) must provide at least one-third of the total project cost. The Endowment recognizes that the needs of recording projects vary greatly and urges applicants to be realistic in their requests. Distribution companies may not receive a Music Recording grant for expenses which are part of another Music Recording grant. For example, if an ensemble receives a Music Recording grant to record and distribute a recording, a distribution company may not receive a Music Recording grant to distribute that same recording.

Panelists recommend grant amounts after they rate applications on the merits in accordance with the above Review Criteria.

Applicants should take special care to see to it that the budgets for the activities to be supported are correct; these budgets will be carefully examined to make sure that they are appropriate.

On occasion, panelists may also recommend other factors for consideration in arriving at grant amounts where they consider that these factors make the applicant's contribution unique or especially valuable.

Before grant funds are released, the Music Program must receive a letter from the recording distribution company renewing its commitment to the project.

(Continued on next page)

Deadline and
Announcement Dates

Applications must be postmarked no later than September 29, 1989 for projects starting between September 1, 1990 and August 31, 1991. Projects under this application deadline may not begin after August 31, 1991. Do not expect notification of grant award or rejection before June 1990. The period of support under this category generally will not exceed 24 months.

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All required materials must be submitted as part of the application package.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

Interim and Final Reports

For 24-month projects, an interim report is required 12 months after the project starting date.

At the end of the grant period, the Endowment requires final fiscal and descriptive reports from all grantees. As part of the Final Report, each Music Recording grantee will be expected to send one copy of the completed recording(s) to the Endowment. If you receive a grant, complete instructions on reporting will accompany the grant letter.

Grantees who have failed to submit the required Final Report packages for previous grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983) are not eligible for subsequent funding. Music Recording grantees should note that Final Report packages must include a copy of the completed recording(s).

Acknowledgment of
Endowment Support

All grantees must credit the National Endowment for the Arts for those specific American works supported under the grant project.

How to Apply Music Recording

For All Applicants

Please send the materials outlined below in one package to:

Information Management Division/REC, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

All materials must be typed; copies must be clearly readable. All information should be on 8½" x 11" paper. Please submit materials in the order shown below. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

The Endowment will not accept any application materials by electronic transmission (e.g., FAX).

Applications for duo projects must list **one name only** as the applicant. The other member of the duo should be cited in the project description.

If a qualified group without the appropriate legal status applies through some other nonprofit organization, all budgetary and programming information must refer to the performing group, not to the applicant organization.

(Continued on next page)

The following materials must be submitted for your application package to be considered complete (individuals are not required to submit those items which are asterisked; they are, however, required also to submit items 24-27):

1. **Three copies** of Project Grant Application Form NEA-3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 39. One blank form can be found at the back of this book.

In Section V of the application form (Summary of Project Description), list all the works, with composer(s) and performer(s), to be included on the recording(s) to be released. Of these works, specify those that you plan to record and or distribute with Endowment support and, for each of them, provide:

- Composer's name.
- Date and approximate length of composition.
- Performer(s) and or performing group (if different from applicant). Please specify the number of instrumentalists and vocalists involved. If the musicians are not a permanent ensemble or are not part of an orchestra, submit a separate list identifying each musician by name and instrument.
- Name of record label.
- Names of proposed producer and engineer.
- Projected date of recording.
- The number of recording sessions proposed and the length of each session.
- Projected date of distribution.

Please be sure that the project period extends through the release date and the date of the initial distribution of the recording(s). Detailed information on marketing, promotion, and distribution is requested on the Music Recording Supplementary Information Sheet and should not be provided on the application form.

2. For individual applicants, **two copies** of the completed Music Recording Supplementary Information Sheets A and B on pages 51-53. Each member of a duo must complete a separate Supplementary Information Sheet A.

For organizational applicants, **two copies** of the completed Music Recording Supplementary Sheets B and C on pages 53-56.

- *3. **One copy** of the Internal Revenue Service determination letter for tax-exempt status or the official document identifying the applicant as a unit of state or local government.
- *4. **Two copies** of an audited financial statement for the most recently completed fiscal period. An unaudited statement is acceptable if an audited statement is not available. An audited statement, however, must be sent as soon as a financial statement is available.

If your organization does not have audited financial statements, a financial statement including both a balance sheet and income and expense statements, signed by an official of the organization with legal authority to obligate the organization must be submitted. For public agencies, a financial statement signed by the agency's comptroller is acceptable. Form 990s are not acceptable.

- *5. **Two copies** of a total operating budget detailing estimated income and expenses for each year beginning with the current fiscal period (if not included in the most recent financial statement), up to and including the year for which support is requested.
- *6. **Two copies** of a brief history of the organization, including names and titles of key personnel. If the applicant is not a performing organization, submit **two copies** of brief background information on the artists/ensembles who will perform the work(s) to be recorded.
7. **Two copies** of a brief narrative describing how the selections to be recorded were determined and, if the performer or ensemble is different from the applicant, why this selection was made. (This narrative should be no more than two pages.)

8. **Two copies** of resume(s) of the composer(s) whose works are to be recorded.

9. **Two copies** of letters or statements of cooperation from the composer(s) whose works are to be recorded. If this is not possible, provide **two copies** of a letter from the publisher.
10. **Two copies** of statements of intent and/or availability from proposed soloists/ensembles (or their representatives) to be recorded.
11. **Two copies** each of statements of intent and/or availability from the producer and engineer proposed for the recording(s). Include **two copies** of brief biographical sketches of each.
12. **Two copies** of a budget breakdown of total estimated production and post-production costs for the proposed recording if not reflected in the application project budget. If your application includes more than one recording, provide this budget breakdown for each proposed recording, whether or not the total costs are reflected in the project budget.
13. For current (except Fiscal Year 1989) grantees, **two copies** of an interim narrative report of any Music Recording grant still under way, whether or not previously submitted. Label the report with the grant number, grantee name, and address.

Describe the progress of the recording, identify major timetables through completion, and specify any changes from the original grant description. Note: Any changes from the original grant description must have been approved in writing by the Endowment prior to implementation.
14. **Two copies** of one audio cassette of a work by the composer(s) to be involved in the proposed project (not applicable to recording and distribution companies applying to reissue recordings). Please read carefully "Instructions for Submitting Cassettes" on page 23.
15. **Two copies** of one cassette of a recent, unedited, live performance by the performing artist and/or ensemble involved in the proposed project (not applicable to recording and distribution companies applying to reissue recordings). Please read carefully "Instructions for Submitting Cassettes" on page 23.
16. The completed Application Acknowledgment Card on the back cover of these guidelines.

Applications from recording and distribution companies must also include:

17. **Two copies** of an artistic and administrative plan for a four-year period. This plan should provide specific information for each year from 1989-90 through 1992-93. It should be no more than four pages and must be signed by the general manager and the board president. It should address the following topics:
 - Major changes, including significant increases or decreases in productions, acquisitions, and distribution that have occurred over the past year or that are planned for the next three, and factors that have contributed or will contribute to these changes.
 - Plans to provide opportunities for American musicians and composers to have their work recorded and distributed.
18. **One copy** of no more than two different recordings previously released. Label each recording with the applicant's name. Recordings will not be returned.
19. **Two copies** of the current catalogue of your company's releases.
20. For projects which include licensing and reissuing materials deleted from commercial catalogues:
 - **Two copies** of a letter of intent from the owner or owners of the rights to release the materials. The letter should also specify the date on which the materials were removed from commercial catalogues.
 - **Two copies** of one cassette of the recording proposed to be reissued. If not available, contact the Music Program (202-682-5445).

Applications from performing and presenting organizations must also include:

21. **Two copies** of a letter of commitment from a recording company (letters of intent are not acceptable). Letters without the following information will be considered invalid: the specific composers and works to be recorded, the length of time the recordings will remain in print, the exact number of records to be produced, and a statement certifying the recording, manufacturing, and distribution costs listed in the application. The Music Program expects that the rights to the master recording will revert to the applicant should the record go out of print.
22. **Two copies** of the recording company's current catalogue or complete discography and **two copies** of a statement outlining the company's methods and means of distribution, e.g., mail order, direct mail only, independent distributors, record club, retail.
23. **Two copies** of sample programs or season brochures from the last two years. Do not send press reviews.

Applications from individuals must also include:

24. **Two copies** of a letter of commitment from a recording company (letters of intent are not acceptable). Letters without the following information will be considered invalid: the specific composers and works to be recorded, the length of time the recordings will remain in print, the exact number of records to be produced, and a statement certifying the recording, manufacturing, and distribution costs listed in the application. The Music Program expects that the rights to the master recording will revert to the applicant should the record go out of print.
25. **Two copies** of the recording company's current catalogue or complete discography and **two copies** of a statement outlining the company's methods and means of distribution; e.g., mail order, direct mail only, independent distributors, record club, retail.
26. **Two copies** of a complete resume. In the case of duo recording projects, the application materials must include the resumes of each performer.
27. **Two copies** of sample brochures, programs, and/or other public information materials demonstrating your experience during the last two years as a soloist or as duo performers. Do not send press reviews.

Reminder: In order to be eligible for funding, former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Final Reports must not be included in the application package. Any reports not yet submitted must be mailed immediately to:

Grants Office/Final Reports Section, Room 204
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If new information which might affect your application becomes available after submission of the application package, please mail **two copies** of the new material with an explanatory note directly to the Music Program/REC.

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Artistic quality, as demonstrated by the cassettes submitted, is a primary criterion in the panel's evaluation of your application. This is a highly competitive program. **It is to your advantage to make certain that the cassettes you submit are of the highest possible artistic and audio quality. Applicants who do not comply with the instructions for the cassettes will be rejected.**

CONTENT

Two copies each of no more than three audio cassettes with:

- Works by the composer(s) to be involved in the project
- Recent, unedited (except that applause may be deleted), live performances by the performing artist(s) or ensemble(s) to be involved in the project.

At least one cassette must be representative of the work proposed in the project (if at all possible, it should be a work by the proposed composer(s) performed by the proposed artist(s) ensemble) and at least one cassette must be from standard repertoire.

Cassettes from orchestras must be of concert performances of full orchestral repertoire without soloists, conducted by the Music Director.

Cassettes for duo recording projects must be of the proposed artists performing together.

FORMAT

- Use high bias premium chrome or metal tapes. Do not use voice quality tapes. It is essential that you review "Cassette Quality" on page 6 before producing your cassette.
- As advisory panelists' time is limited, please indicate through accumulated elapsed real time (e.g., five minutes into tape) selections or segments which best represent the applicant's quality. If possible, please place these selections at the beginning of the tape.
- Submit **two copies** of each cassette, ready to play, with works recorded on one side only. You may submit up to three cassettes, but you must submit two copies of each.
- Label each cassette (both copies) with:
 - Applicant's name and address.
 - Performers' names.
 - Composers' names.
 - Conductor's name.
 - Titles and accumulated elapsed real time of the works recorded.
 - Date of the performance.

Whenever possible, all materials (including the required number of copies) should be included in the application package submitted by the applicant. If the cassettes are sent from another source, the sender should make sure that they are clearly labelled with the information listed above and mailed directly to the Music Program REC. They must be postmarked no later than the application deadline of September 29, 1989.

Cassettes will not be returned.

Grants are available to centers for new music resources, including electronic music studios, computer centers, and other innovative facilities. Through support of these facilities, the Endowment hopes to:

- Make available to professional composers new musical resources too extensive for individuals to develop and maintain.
- Encourage collaboration between professional composers and other creative artists.

Eligibility

Centers must have been in operation for at least two years at the time of application. They may be independent or affiliated with another organization such as a municipal, state, or regional agency, museum, or university. All applicants must meet the legal requirements on page 36.

Former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Any reports not yet submitted must be mailed immediately to the Endowment's Grants Office Final Reports Section. Do not include Final Reports as part of your new application package. See also "Final Reports" on page 5 for important information.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

We Fund

- Equipment purchase.
- Equipment maintenance.
- Workshops and seminars.
- Visiting composer residencies.
- Administrative costs for the proposed project.

We Do Not Fund

- Staff or faculty salaries when the individual(s) is a staff or faculty member of a college, university, or conservatory.
- Students or research assistants at university centers.
- Commissions (The Music Program supports the creation of new works through its Composer and Jazz categories and the Meet the Composer Reader's Digest Commissioning Program; see pages 33 and 35. See also "Other Programs of Interest/Inter-Arts" on page 34.)
- Center facilities when the primary use is as a teaching facility.
- Performances.
- Foreign travel.

Review Criteria

In reviewing applications, advisory panelists give primary consideration to:

- Artistic quality of the applicant organization.
- Merit and scope of the project, which may include the appropriateness of requested equipment, artistic personnel, etc.

Panelists also consider:

- Accessibility to a broad range of composers, outside the institution or center staff.
- Organizational stability and fiscal responsibility.
- Relationship of requested amount to the project's total budget.
- Local and other nonfederal support.
- Quality of artistic administration.
- Provision of opportunities for minority artists and audiences.

In addition, panelists consider the completeness and clarity of the application package.

(Continued on next page)

Grant Amounts and Matching Funds

Matching grants will generally range between \$3,000 and \$20,000; most grants will range between \$3,000 and \$10,000. Grants may be used to pay no more than half the cost of any project. Each grantee must match the funds on at least a one-to-one basis.

Any in-kind matching used toward Endowment grants will be carefully reviewed by the panel and must be documented in line with Federal record-keeping requirements. The Music Program prefers that equipment acquisition be matched with capital funds on at least a one-to-one basis. For applicants which are universities or other teaching institutions, the Music Program encourages the use of matching funds from sources other than the applicant institution.

Panels recommend grant amounts after they rate applications on the merits in accordance with the above Review Criteria.

Applicants should take special care to see to it that the budgets for the activities to be supported are correct; these budgets will be carefully examined to make sure that they are appropriate.

On occasion, panelists may also recommend other factors for consideration in arriving at grant amounts where they consider that these factors make the applicant's contribution unique or especially valuable.

Deadline and Announcement Dates

Applications must be postmarked no later than September 29, 1989 for projects beginning between September 1, 1990 and August 31, 1991. Do not expect notification of grant award or rejection before June 1990. The period of support under this category generally will not exceed 12 months.

All required materials must be submitted as part of the application package.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

How to Apply: Centers for New Music Resources

Please send the materials outlined below in one package to:

Information Management Division (CTR), 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

If the center is part of a larger organization such as a university, all application information and materials should refer to the center itself.

All materials must be typed; copies must be clearly readable. All information should be on 8 1/2" x 11" paper. Please submit materials in the order shown below. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage. The Endowment will not accept any application materials by electronic transmission (e.g., FAX).

The following materials must be submitted for your application package to be considered complete:

1. **Three copies** of Project Grant Application Form NEA-3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 39. One blank form can be found at the back of this book.
2. **Two copies** of the completed Centers for New Music Resources Supplementary Information Sheet on pages 57-58.
3. **One copy** of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.

(Continued on next page)

4. **Two copies** of a total operating budget for the center (not the overall organization) detailing estimated income and expenses for 1988-89 and 1989-90.
5. For current grantees, **two copies** of an interim narrative report on any current Centers for New Music Resources grant.
6. **Two copies** of a brief history of the organization.
7. **Two copies** each of biographical sketches of the chief participants in the proposed project. This information should document these individuals' experience and ability in the field and whether or not they are new to the program.
8. **Two copies** of a list of grants you have received from the Arts Endowment since Fiscal Year 1986 and a list of any applications currently pending in other Endowment programs.
9. If your application includes a request to purchase equipment, also submit **two copies** of a detailed equipment budget. If you are applying specifically for equipment acquisition, staff salaries not related to installation or training should not be included as part of the budget. Indicate what new equipment is to be purchased, what equipment is being replaced, and when it was purchased. Also submit a list of your present equipment.
10. Provide **two copies** of a list of composers who have used the center within the past two years and those who are expected to use it under this application. Please identify the composers as faculty, staff, student, or other (e.g., visiting professional).
11. If your project includes composer residencies, provide **two copies** of detailed information on the selection process, duration and type of residencies, and remuneration.
12. **Two copies** of a one-page description of your efforts to provide opportunities for minority artists and audiences.
13. **Two copies** of one audio cassette of at least two works **created at the center** and a full list of compositions created at the center **within the last five years**. Please read carefully "Instructions for Submitting Cassettes" on page 00.
14. The completed Application Acknowledgment Card on the back cover of these guidelines.

Reminder: In order to be eligible for funding, former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Final Reports must not be included in the application package. Any reports not yet submitted must be mailed immediately to:

Grants Office/Final Reports Section, Room 204
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If new information which might affect your application becomes available after submission of the application package, please mail the new material with an explanatory note directly to the Music Program/CTR.

Eligibility

A limited number of grants are available to organizations that serve composers. Grants in this category may be used to support newsletters, workshops, seminars, administrative personnel, technical assistance, and other similar activities.

Organizations must serve composers on a national or regional basis, meet the legal requirements on page 36, and have been in operation for at least two years at the time of application. Organizations may submit only one application in this category.

Former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Any reports not yet submitted must be mailed immediately to the Endowment's Grants Office Final Reports Section. Do not include Final Reports as part of your new application package. See also "Final Reports" on page 5 for important information.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

We Do Not Fund

- Foreign artists.
- Commissions. (The Music Program supports the creation of new works through its Composer and Jazz categories and the Meet the Composer Reader's Digest Commissioning Program; see pages 33 and 35. See also "Other Programs of Interest Inter-Arts" on page 34.)
- Purchase of equipment.
- Performances (reading rehearsals, however, are eligible).
- Foreign travel.

Review Criteria

In reviewing applications, advisory panelists give primary consideration to:

- Merit of the project and the applicant's ability to carry it out.
- Applicant's record of service to composers on a national or regional basis.

Panelists also consider:

- Organizational stability and fiscal responsibility.
- Relationship of the requested amount to the project's total budget.
- Local and other nonfederal support.
- Quality of artistic administration.
- Provision of opportunities for minority artists and audiences.

In addition, panelists consider the completeness and clarity of the application package.

**Grant Amounts
and Matching Funds**

The minimum grant amount is \$3,000. There is no set maximum. Grants may be used to pay no more than half the cost of any project. Each grantee must match the funds on at least a one-to-one basis. Any in-kind matching used toward Endowment grants will be carefully reviewed by the panel and must be documented in line with Federal record-keeping requirements.

Panels recommend grant amounts after they rate applications on the merits in accordance with the above Review Criteria.

Applicants should take special care to see to it that the budgets for the activities to be supported are correct; these budgets will be carefully examined to make sure that they are appropriate.

On occasion, panelists may also recommend other factors for consideration in arriving at grant amounts where they consider that these factors make the applicant's contribution unique or especially valuable.

Deadline and
Announcement Dates

Applications must be postmarked no later than September 29, 1989 for projects beginning between September 1, 1990 and August 31, 1991. Do not expect notification of grant award or rejection before June 1990. The period of support under this category generally will not exceed 12 months.

All required materials must be submitted as part of the application package. Late applications will be rejected. Incomplete applications are unlikely to be funded.

How to Apply/
Services to Composers

Please send the materials outlined below in one package to:

Information Management Division/STC, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

All materials must be typed; copies must be clearly readable. All information should be on 8½" x 11" paper. Please submit materials in the order shown below. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

The Endowment will not accept any application materials by electronic transmission (e.g., FAX).

The following materials must be submitted for your application package to be considered complete:

1. **Three copies** of Project Grant Application Form NEA-3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 39. One blank form can be found at the back of this book.
2. **One copy** of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.
3. **Two copies** of an audited financial statement for the most recently completed fiscal period. An unaudited financial statement is acceptable if an audited statement is not available. An audited statement, however, must be sent as soon as it is available.
4. **Two copies** of a total operating budget detailing estimated income and expenses for 1988-89 and 1989-90.
5. For current grantees, **two copies** of an interim narrative report on any current Services to Composers grant.
6. **Two copies** of a list of board members, including their terms of office.
7. **Two copies** of a brief narrative, to help illustrate regional or national significance, including: (a) history of the organization; (b) purposes; (c) membership profile; and (d) scope of services rendered, including geographic distribution.
8. **Two copies** of more specific information on the programs and services planned for the grant period. This material should include: (a) why these activities are needed; (b) how they relate to the organization's purposes; (c) for projects involving newsletters, examples of the previous two issues; (d) for projects involving workshops, what topics will be covered, who will attend, and a sample audio cassette of previous similar workshop activities (see "Instructions for Submitting Cassettes" on pages 29-30); and (e) for projects involving reading sessions and other similar activities, a sample audio cassette of previous similar activities (see "Instructions for Submitting Cassettes" on pages 29-30).

(Continued on next page)

9. **Two copies** each of biographical sketches of the chief participants in the proposed project.

10. **Two copies** of a one-page description of your efforts to provide opportunities for minority artists and audiences.

11. **Two copies** of a list of grants you have received from the Arts Endowment since Fiscal Year 1985 and a list of any applications currently pending in other Endowment programs.

12. The completed Application Acknowledgment Card on the back cover of these guidelines.

Reminder: In order to be eligible for funding, former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Final Reports must not be included in the application package. Any reports not yet submitted must be mailed immediately to:

Grants Office/Final Reports Section, Room 204
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If new information which might affect your application becomes available after submission of the application package, please mail the new material with an explanatory note directly to the Music Program/STC.

Instructions for
Submitting Cassettes/
Centers for New Music Resources
and Services to Composers

Each Centers for New Music Resources applicant and any Services to Composers applicant whose project includes workshops or readings and other similar activities must submit **two copies** of one cassette. Only audio cassettes may be submitted. Other types of recordings (e.g., disc or reel-to-reel tape) are not acceptable.

Artistic quality, as demonstrated by the cassette submitted in duplicate, is a primary criterion in the panel's evaluation of your application. This is a highly competitive program. **It is to your advantage to make certain that the cassette you submit (in duplicate) is of the highest possible artistic and audio quality. Applicants who do not comply with the instructions for the cassette will be rejected.**

CONTENT

For Centers for New Music Resources, the cassette you submit in duplicate must include at least two works **created at the center**.

For Services to Composers applications that include workshops or readings and other similar activities, the cassette you submit in duplicate must include previous similar activities.

FORMAT

- **Only audio cassettes may be submitted.** Other forms of recordings are not acceptable.
- Submit **two copies** of the cassette, ready to play, with works recorded on one side only. Indicate accumulated elapsed real time corresponding to the beginning of each selection.
- Use high bias premium chrome or metal tapes. Do not use voice quality tapes. It is essential that you review "Cassette Quality" on page 6 before producing your cassette.
- As advisory panelists' time is limited, please indicate through accumulated elapsed real time (e.g., five minutes into tape) selections or segments which best represent the applicant's quality. If possible, please place these selections at the beginning of the cassette.
- Label the cassette (both copies) with:
 - Applicant's name and address.
 - Composers' names.
 - Date of composition.
 - Titles and accumulated elapsed real time of the works recorded.

Services to Composers applicants with workshop projects should indicate the date of the recorded workshop and the participants.

Cassettes will not be returned.

This category is designed to respond to **innovative and/or exemplary projects that will benefit the music field** and that are not eligible under the other categories described in the Music Guidelines. Projects must be consistent with the intent of the Music Program as outlined in the introduction on page 4. Only a limited number of projects of national or regional significance will be supported. Organizations must meet the legal requirements on page 36.

Former grantees must have submitted acceptable Final Report packages for all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983). Any reports not yet submitted must be mailed immediately to the Endowment's Grants Office Final Reports Section. Do not include Final Reports as part of your new application package. See also "Final Reports" on page 5 for important information.

All performing organization applicants will be required to submit an audio cassette (in duplicate). See "Instructions for Submitting Cassettes" on page 32.

We Do Not Fund

- Foreign artists.
- Foreign travel.
- Competitions.
- Individuals.
- Avocational organizations.
- Creation of new organizations.
- Purchase of musical instruments or permanent equipment.
- Construction or renovation of facilities.
- General academic support or administrative overhead.
- Basic real estate and maintenance costs.

Review Criteria

In reviewing applications, advisory panelists consider the following factors:

- Appropriateness and uniqueness of the project.
- Quality of the organization and artists involved (performing organization applicants must submit a sample cassette as part of the application package).
- Organization's commitment to American music.
- Provision of opportunities for minority artists and audiences.
- Organizational stability, fiscal responsibility, and quality of administration.
- Relationship of requested amount to the project's total budget.
- Organization's ability to accomplish the project.

In addition, panelists consider the completeness and clarity of the application package.

Deadline and Announcement Dates

Organizations interested in applying must contact the Music Program (202 682-5445) before applying. There is one deadline for this category: Applications must be postmarked no later than February 15, 1990 for projects beginning between October 1, 1990 and August 31, 1991. In addition to the application form, you are encouraged to submit supplementary materials supporting your project; do not, however, submit reviews.

All materials must be typed; copies must be clearly readable. All information should be on 8 1/2" x 11" paper. Number and label each item submitted. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

The Endowment will not accept any application materials by electronic transmission (e.g., FAX).

Each performing organization applicant must submit **two copies** of one cassette. Only audio cassettes may be submitted. Other types of recordings (e.g., disc or reel-to-reel tape) are not acceptable.

Artistic quality, as demonstrated by the cassette submitted in duplicate, is a primary criterion in the panel's evaluation of your application. This is a highly competitive program. **It is to your advantage to make certain that the cassette you submit (in duplicate) is of the highest possible artistic and audio quality. Applicants who do not comply with the instructions for the cassette will be rejected.**

CONTENT

The cassette you submit in duplicate must be of recent, unedited (except that applause may be deleted), live performances.

FORMAT

- Only audio cassettes may be submitted. Other forms of recordings are not acceptable.
- Submit **two copies** of the cassette, ready to play, with works recorded on one side only.
- Use high bias chrome or metal tapes. Do not use voice quality tapes. It is essential that you review "Cassette Quality" on page 6 before producing your cassette.
- As advisory panelists' time is limited, please indicate through accumulated elapsed real time (e.g., five minutes into tape) selections or segments which best represent the applicant's quality. If possible, please place these selections at the beginning of the cassette.
- Label the cassette (both copies) with:
 - Applicant's name and address.
 - Conductor's name (if applicable).
 - Composers' names.
 - Titles and accumulated elapsed real time of the works recorded.
 - Performing group (if different from applicant).
 - Date of the recording.

Cassettes will not be returned.

Other Programs of Interest

Overall information about the Endowment and its programs is contained in Guide to the National Endowment for the Arts, available from the Endowment Public Information Office.

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Those programs which may be of particular interest to individuals involved in the music field are described briefly below. For further information, call the number provided or write:

_____(Appropriate Program Name)
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Music

The Arts Endowment's Music Program (202 682-5445) offers assistance in a number of areas in addition to those presented in this book.

Fellowships

- Composers: for composers and individuals collaborating with composers.
- Jazz: for professional jazz musicians and composers.
- Solo Recitalists: for music recitalists.

Presenters and Festivals; Jazz Management and Special Projects

- Presenters and Festivals: for organizations which present one or more of the following and for music festivals which present two or more of the following:
 - Chamber Music or New Music.
 - Jazz.
 - Solo Recitalists.
 - Chorus (along with one or more of the above).
 - Orchestra (along with one or more of the above).
 - Opera-Musical Theater (for music festivals only).
- Jazz Management: for jazz organizations and consortia of three or more jazz ensembles seeking support for a new or previously unpaid management position.
- Jazz Special Projects: for jazz organizations and ensembles proposing innovative projects of national or regional significance.

Music Ensembles

- For ensembles performing music in the following areas:
 - Chamber Music, New Music, or Jazz.
 - Chorus.
 - Orchestra.
- Composer in Residence: for two or more music performing organizations which wish to sponsor a composer in residence.

Dance

The Dance Program assists choreographers and organizations that perform and present dance. (202 682-5435)

Design Arts

The Design Arts Program supports a variety of projects in architecture; landscape architecture; urban design, historic preservation, and planning; interior design; graphic design; industrial design; and fashion design. The Program offers grants to organizations and individuals. (202 682-5437)

Expansion Arts

The Expansion Arts Program supports professionally-directed arts organizations of high artistic quality which are deeply rooted in and reflective of culturally diverse, inner city, rural, or tribal communities. (202/682-5443)

Folk Arts

The Folk Arts Program supports the presentation and documentation of traditional arts and artists. (202/682-5449)

Inter-Arts

The Presenting Organizations category of the Inter-Arts Program assists projects designed to improve the ability of professional presenting organizations to present diverse, high quality, multidisciplinary arts programming in their communities. Grants for commissioning and touring are also available. The Inter-Arts Program also assists artists' projects: new forms (for the creation and production of original work that extends or explores new artistic forms), artist communities, and service organizations, that involve two or more arts disciplines. (202/682-5444)

Media Arts: Film Radio Television

The Media Arts Program offers assistance to individuals and nonprofit organizations involved in film, video, radio, and television. (202/682-5452)

Opera-Musical Theater

The Opera-Musical Theater Program assists the production of opera and musical theater, the development and performance of new and seldom-produced works, and the broadening of audiences through touring. (202/682-5447)

Challenge Grants

Challenge III Grants are designed to assist projects with long-term potential to help move the nation forward in achieving excellence in the arts, improved access to the arts, or deeper and broader appreciation of the arts, both directly and through nonfederal mechanisms for the arts. Challenge III grantees must match every Federal dollar with at least three dollars from other sources. Grants are available to institutions (including arts institutions, state and local arts agencies, regional organizations, and other organizations) to undertake new or substantially augmented projects in the areas of artistry, access, appreciation, and support systems for the arts. (202/682-5436)

Advancement

The Advancement Program (202/682-5436) is designed to help organizations of artistic excellence develop specific strategies to eliminate deficiencies in organizational management practice, and to take carefully planned steps toward the achievement of long-range goals. The Program consists of two phases—Phase One: Planning Technical Assistance and Phase Two: Advancement Grants (generally ranging from \$25,000 to \$75,000) which must be matched at least three to one. Current plans call for eligibility according to the following timetable:

Fiscal Year 1990: Dance, Expansion Arts, Folk Arts, Literature, Media Arts, Opera-Musical Theater, and Visual Arts;

Fiscal Year 1991: Arts in Education, Design Arts, Inter-Arts, Museum, **Music**, and Theater.

Office for Special Constituencies

The Office for Special Constituencies assists individuals and organizations in making arts activities accessible to older adults, disabled people, and those in institutions. You may contact the Office (202/682-5532 or 202/682-5496 Voice/TDD) for assistance and materials, including examples of how arts groups make their programs available to special constituencies, and model project guidelines. Copies of *The Arts and 504* (a how-to handbook for making the arts accessible to disabled people) may be obtained from the Government Printing Office, Superintendent of Documents, Washington, D.C. 20402, for \$3.75 each (specify stock number 036-000-0047-3).

**Meet the Composer/
Reader's Digest
Commissioning Program**

The Lila Wallace-Reader's Digest Fund, in partnership with the National Endowment for the Arts and Meet the Composer, has initiated a commissioning program for concert music, opera, music theater, and jazz. The following types of organizations are eligible to apply: symphony, chamber, and jazz orchestras; chamber, jazz, and new music ensembles; opera companies; choruses; music theater and theater organizations; soloists; presenting organizations; festivals; and public radio and television stations. Organizations must be professional, nonprofit, and tax-exempt. Participating composers and librettists must be United States citizens. Application materials are available from:

Meet the Composer
2112 Broadway, Room 505
New York, New York 10023
212/787-3601

**National Endowment
Arts Administration Fellowships**

Individuals with administrative experience in arts organizations (such as literary, visual, media, design, and performing arts groups, museums, foundations, and public arts agencies) may be eligible for three-month Fellowships at the Endowment's offices in Washington, D.C. Participants work as members of the Endowment's staff and attend seminars and meetings with arts leaders. They may be assigned special projects or assist in the daily activities of an Endowment program or division. Fellows become acquainted with the Endowment's policies and operations and gain a national overview of arts activities around the country. (202 682-5786)

International Activities

U.S. Information Agency Arts America Program

Under a Memorandum of Understanding signed in 1978, the discipline panels of the Arts Endowment serve as artistic advisors to the United States Information Agency Arts America Program. In response to requests from U.S. embassies overseas, Arts America develops touring programs which involve a limited number of highly recommended U.S. performing artists. In addition, the USIA may be able to provide some facilitative assistance for companies and individuals who have arranged tours abroad. Send your confirmed overseas touring schedules directly to:

Arts America Program
U.S. Information Agency
301 4th Street, S.W.
Washington, D.C. 20547

Fund for U.S. Artists at International Festivals and Exhibitions

The Rockefeller Foundation, the United States Information Agency, and the Arts Endowment have jointly initiated this fund to support performing artists invited to international festivals abroad and to fund U.S. representation at major international exhibitions of visual art. Individual performers and performing arts groups who have been invited to international festivals and who need additional support to make their performances possible should contact the Office for International Activities (202 682-5562) for further information.

International Exchange Fellowships

Five fellowships for work and study in Japan are awarded each year to American artists in various disciplines. Outstanding practicing artists for whom the opportunity to live and work in Japan for six months would be beneficial must apply through the appropriate discipline program.

A similar exchange opportunity for up to ten artists each year has been established with France. Please contact the discipline program for further information.

Legal Requirements

By law, the National Endowment for the Arts may support only those organizations that:

- Are tax-exempt.¹ Organizations qualifying for this status must meet the following criteria:
 - (1) No part of net earnings may benefit a private stockholder or individual.
 - (2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended. A copy of the IRS determination letter for tax-exempt status or of the official document identifying the applicant organization as a unit of either state or local government must be submitted with each application.
- Compensate professional personnel, laborers, and mechanics on Arts Endowment supported projects at no less than prevailing minimum compensation as defined by the Secretary of Labor in parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations. A copy of part 505 is available from the Endowment's Grants Office upon request.
- Comply with the Federal requirements specified in "Assurance of Compliance" which follows.

¹Generally speaking, in American Samoa, Guam, the Northern Mariana Islands, and the U.S. Virgin Islands, U.S. tax laws have an application similar to that in the United States. However, in the Commonwealth of Puerto Rico, owing to special income exemptions, the application differs. Nevertheless, in all these areas arts organizations should be aware of their need to obtain tax-exempt status in order to qualify for Endowment support. Applications and inquiries concerning this matter may be made to the Internal Revenue Service's Exempt Organization Office, 31 Hopkins Plaza, Baltimore, Maryland 21201.

Assurance of Compliance

By signing the application, the applicant agrees that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), the Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) as well as all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, and the Age Discrimination Act prohibit discrimination on the basis of race, color, national origin, handicap, or age in any operations or activities of recipient of Federal financial assistance. Title IX prohibits discrimination on the basis of sex in any education program receiving Federal financial assistance. The Applicant thereby **Gives Assurance** that it immediately will take any measures necessary to comply.

(Continued on next page)

The assurance with regard to the above laws and regulations shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

In addition, as required by regulations implementing Executive Order 12549, "Debarment and Suspension," the applicant certifies, by submission of this application, that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any Federal department or agency. It further agrees that it will include this clause without modification in all lower tier covered transactions (excluding contracts under \$25,000), solicitations, and proposals. Where the applicant or any lower tier participant is unable to certify to this statement, it shall include an explanation as part of the application package.

Further, as required by the Drug-Free Workplace Act of 1988 (41 U.S.C. 701 et seq., also implemented through the Debarment and Suspension regulations), an organizational applicant certifies that it will provide a drug-free workplace by:

- (a) publishing a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the grantee's workplace and specifying the actions that will be taken against employees for violation of such prohibition;
- (b) establishing a drug-free awareness program to inform employees about—
 - (1) the dangers of drug abuse in the workplace;
 - (2) the grantee's policy of maintaining a drug-free workplace;
 - (3) any available drug counseling, rehabilitation, and employee assistance programs; and
 - (4) the penalties that may be imposed upon employees for drug abuse violations occurring in the workplace;
- (c) making it a requirement that each employee to be engaged in the performance of the grant be given a copy of the statement required by paragraph (a);
- (d) notifying the employee in the statement required by paragraph (a) that, as a condition of employment under the grant, the employee will—
 - (1) abide by the terms of the statement; and
 - (2) notify the employer of any criminal drug statute conviction for a violation occurring in the workplace no later than five days after such conviction;
- (e) notifying the agency within ten days after receiving notice under subparagraph (d)(2), from an employee or otherwise receiving actual notice of such conviction;
- (f) taking one of the following actions, within 30 days of receiving notice under subparagraph (d)(2), with respect to any employee or otherwise receiving actual notice of such conviction:
 - (1) taking appropriate personnel action against such an employee, up to including termination; or
 - (2) requiring such employee to participate satisfactorily in drug abuse assistance or rehabilitation program approved for such purposes by a Federal, State, or local health, law enforcement, or other appropriate agency;
- (g) making a good faith effort to continue to maintain a drug-free workplace through implementation of paragraphs (a), (b), (c), (d), (e), and (f).

This assurance is given in connection with any and all financial assistance from the Endowment after the date this application is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official (or individual applicant, as appropriate) whose signature appears on the application.

Methods of Funding for Organizations

Two types of grant funds are available to organizations applying under these guidelines: Program Funds and Treasury Funds. They are both explained below.

Program Funds

Program Fund grants to organizations usually must be matched at least one-to-one by nonfederal funds. Applicants must show (in Section XI of the Project Grant Application Form) that at least half the cost of the project will be met by the applicant. Anticipated sources of matching funds must be identified. Budgeted funds, as well as newly raised funds, generally may be used to match the Endowment grant.

Treasury Funds

Treasury Fund grants, designed to help applicants increase or sustain nonfederal contributions, generally must be matched with at least three nonfederal dollars for each Federal dollar. They are not available for projects or in amounts different from those specified in the regular guidelines.

Organizations applying for a Treasury Fund grant should so indicate in Section VIII of the Project Grant Application Form. The process of applying for and receiving Treasury Fund grants is similar to that for Program Fund grants. The amount requested from the Endowment, however, may not exceed 25% of the total project cost.

The release of Federal funds is contingent upon the following: an applicant's securing and documenting for the Endowment, pledges and/or private donations at least equal to the amount of Federal funds; and the approval by the Endowment of this documentation. This is referred to as the first match. The remaining minimum project cost (at least double the Federal monies) must be met with additional matching funds secured by the grantee organization.

For example:

Endowment grant	\$20,000
First match by applicant	\$20,000
Additional matching by applicant	\$40,000
Minimum project cost	\$80,000

Organizations interested in applying for a Treasury Fund grant are urged to contact the Program before applying.

Reporting Burden

Public reporting burden for this collection of information is estimated to average 45 hours per response, including the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to: Program Coordination Office, Room 516, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506; and to the Office of Management and Budget, Paperwork Reduction Project (3135-0052), Washington, D.C. 20503.

- I. **Applicant organization.** The name provided here must be identical to that in the IRS determination letter for tax-exempt status or in the official document identifying the organization as a unit of either state or local government.
- II. **Category under which support is requested.** Please check the appropriate category by checking one of the following at the top of the application:

Music Professional Training
Career Development Organizations for Solo Recitalists
Music Recording
Centers for New Music Resources
Services to Composers
Special Projects
- III. **Period of support requested** is the span of time necessary to plan, execute, and close out the proposed project. Generally, the Endowment limits its financial participation in any project to 12 months or less. Music Recording projects may extend up to 24 months.
- IV. **EIN/SSN.** Federal Employer Identification Number or Social Security Number, as applicable. NOTE: If you are applying as an organization, do not use a Social Security Number.
- V. **Summary of project description.** In the space provided, specify clearly how the requested funds will be spent. Please refer to "We Fund," "We Do Not Fund," "Project Examples," and "Review Criteria" under the appropriate category.
- VI. **Estimated number of persons expected to benefit from this project** is the total audience members, participants, students, or others (excluding employees and performers) who are anticipated to benefit directly.
- VII. **Summary of estimated costs** is a recapitulation of direct costs and indirect costs as shown on the second and third pages of the application form. See instruction X for further explanation.
- VIII. **Total amount requested from the National Endowment for the Arts.** The amount requested should be rounded to the nearest \$10. For organizational grants, the amount shown here should not be more than 50% of the Total Project Costs in Section VII. For Music Recording grants to individuals, the Amount Requested should not exceed two-thirds of the Total Project Costs. Organizational applicants should indicate whether they are requesting Program Funds, Treasury Funds, or a combination (see also "Methods of Funding" on page 38).
- IX. **Organization total fiscal activity** (individual applicants under Music Recording need not complete this section).
 - A. **Expenses** should include Arts Endowment projects funded and anticipated.
 - B. **Revenues, grants & contributions** should include Endowment grants received and anticipated.
- X. **Budget breakdown of summary of estimated project costs.**
 - A. **Direct costs** are those which can be specifically identified with the project.
 1. **Salaries and wages** must be estimated at rates no less than prevailing minimum compensation as set out in the Code of Federal Regulations. See page 36. Fringe benefits may be included here only if not included as indirect costs.
 2. **Supplies and materials** include consumable supplies, raw materials for the fabrication of project items, and items costing less than \$5,000 per unit or with an estimated useful life of one year or less.

3. **Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and all travelers use transportation costing no more than air coach accommodations. **Foreign travel is not generally funded under these categories.**
 4. **Permanent equipment** includes purchased equipment costing \$5,000 or more per unit with an estimated useful life of more than one year. Equipment purchase is not assisted under any of the categories in these guidelines except Centers for New Music Resources.
 5. **Fees for service and other expenses** include consultant and artist fees, honoraria, contractual services, rental of space or equipment, telephone, photocopying, postage, and transportation of items other than personnel. With consultant and artist fees, honoraria, or contracts for personal or professional services, please specify number of persons and applicable fee, rate, or amount of each. Do not include entertainment, fines and penalties, bad debt costs, contingencies, or costs incurred before the beginning of the official grant period.
- B. Indirect costs** are those costs incurred for common or joint objectives and not readily assignable to specific activities. They may be computed by the application of an indirect cost rate established as a result of negotiation with the National Endowment for the Arts Audit Office, Room 207, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506, or another Federal agency.
- XI. Contributions, grants, and revenues.** The Arts Endowment generally requires each organizational applicant to obtain at least half the total cost of each project from nonfederal sources. Individual applicants under Music Recording must obtain at least one-third the total cost of each project from nonfederal sources. Specify all sources of matching funds.
- A. Contributions:**
1. **Cash** donations anticipated for this project, and
 2. **In-kind contributions** at the fair-market value of essential items that are wholly or partially consumed on the project. In-kind contributions must also be reflected in the total project cost.
- B. Grants** include all or a pro rata share of anticipated grants either wholly or partially restricted for use on this project. (Do not include the grant requested by this application.) A grant is generally characterized by written authority to spend up to a specified amount of money for a specified purpose.
- C. Revenues** include all other funds, regardless of source, expected to be used on this project.
- XII. Final Reports on all completed grants** from any Arts Endowment Program since and including Fiscal Year 1984 (i.e., any grant letters dated on or after October 1, 1983) must have been submitted to maintain eligibility. Do not include with your application package.
- XIII. Delinquent Debt.** Applicant certifies that it is not delinquent on any Federal debt or, if it is, provides explanatory information. Examples of relevant debt include delinquent taxes, audit disallowances, *benefit overpayments.
- *Recipients of a "Notice of Grants Cost Disallowances" letter who have not repaid the disallowed amount or who have not resolved the disallowance are considered to be delinquent.
- XIV. Certification** must bear and original signature by an official of the applicant organization with legal authority to obligate the organization (Authorizing Official). See also "Assurance of Compliance" on pages 36-37.

Music**Project Grant Application Form NEA-3 (Rev.)**

Applications must be submitted in triplicate and mailed together with other required materials to: Information Management Division (letters for the category under which you are applying; see item II below), 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

I. Applicant Organization (name, address, zip)	II. Category under which support is requested: ☐ Music Professional Training (MPT) ☐ Career Development Organizations for Solo Recitalists (CD) ☐ Music Recording (REC) ☐ Centers for New Music Resources (CTR) ☐ Services to Composers (STC) ☐ Special Projects (MSP) IV. EIN/SSN: _____	III. Period of support requested: Starting _____ month day year Ending _____ month day year Project Director _____ Telephone: _____
V. Summary of project description (Specify clearly how the requested funds will be spent. Do not continue on additional pages.)		
VI. Estimated number of persons expected to benefit from this project _____		
VII. Summary of estimated costs (recapitulation of budget items in Section X)		
A. Direct costs Salaries and wages _____ \$ _____ Fringe benefits _____ Supplies and materials _____ Travel _____ Permanent equipment _____ Fees and other _____ B. Indirect costs _____		Total costs of project (rounded to nearest ten dollars) Total direct costs \$ _____ _____ \$ _____ Total project costs \$ _____
VIII. Total amount requested from the National Endowment for the Arts \$ _____		
NOTE: This amount (Amount requested): \$ _____ PLUS Total contributions, grants, and revenues (XI., page 3): + _____ MUST EQUAL Total project costs (VII. above): = _____		
☐ Please check if your request includes Treasury Fund monies		
IX. Organization total fiscal activity	Most recently completed fiscal year (Ending _____) month year	Estimated for current fiscal year (Ending _____) month year
A. Expenses	1. \$ _____	2. \$ _____
B. Revenues, grants, and contributions	1. \$ _____	2. \$ _____
Do not write in this space		

4. Permanent equipment

NOT APPLICABLE EXCEPT FOR CENTERS FOR NEW MUSIC RESOURCES

Amount
\$

Total permanent equipment	\$

5. Fees for services and other expenses (list each item separately)

Amount
\$

Total fees and other expenses	\$

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Amount

Rate _____ % Base \$ _____

\$

IX. Contributions, grants, and revenues (for this project)

A. Contributions

Amount

1. Cash

S

2. In-kind contributions (list each major item)

	Total contributions \$

B. Grants (do not list anticipated grant from the Arts Endowment)

Total grants	\$

C. Revenues

	Total revenues	\$ _____
	Total contributions, grants, and revenues for this project	\$ _____

**Music Professional Training
Supplementary Information Sheet
Fiscal Year 1990**

ALL MUSIC PROFESSIONAL TRAINING APPLICANTS MUST COMPLETE THIS FORM.

The original and one copy of this form (all three sides) must be included as part of your application package and mailed to: Information Management Division MPT, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of institution -

Date:

NOTE: A LIST PROVIDING THE NAME AND CURRENT PROFESSIONAL AFFILIATIONS OF EACH INDIVIDUAL WHO HAS GRADUATED IN THE PAST FIVE YEARS IS REQUIRED AS PART OF YOUR APPLICATION "PACKAGE."

A. NUMBER OF APPLICANTS, ADMISSIONS, AND FACULTY

UNIVERSITY OF ALABAMA				
APPLICATION: *PACKAGE.				
NUMBER OF APPLICANTS, ADMISSIONS, AND FACULTY				
	1967-88	1988-1989	1989-90	Projected 1990-91
1. Undergraduate applications received				
2. Undergraduate admissions accepted				
3. Undergraduate applicants enrolled				
4. Actual <u>total</u> undergraduate enrollment				
5. Graduate applications received				
6. Graduate admissions accepted				
7. Graduate applicants enrolled				
8. Actual <u>total</u> graduate enrollment				
9. Faculty				
a. Full-time faculty				
b. Part-time faculty				
c. Total faculty (a + b)				

B. NUMBER OF STUDENTS ENROLLED

[illegible]

••Specify types of programs:

(Continued on reverse)

ALL PROFESSIONAL TRAINING APPLICANTS MUST COMPLETE THIS FORM.

Music Professional Training Supplementary Information Sheet (Continued) Fiscal Year 1990

Name of institution _____

	1987-88			1988-89			1989-90			Projected 1990-91		
	No.	Amt.	Total	No.	Amt.	Total	No.	Amt.	Total	No.	Amt.	Total
C. SCHOLARSHIPS/ FELLOWSHIPS												
1. Undergraduate												
a. Full		\$	\$		\$	\$		\$	\$		\$	\$
b. Partial*		\$	\$		\$	\$		\$	\$		\$	\$
c. Total (Items a + b)		\$	\$		\$	\$		\$	\$		\$	\$
2. Graduate												
a. Full		\$	\$		\$	\$		\$	\$		\$	\$
b. Partial*		\$	\$		\$	\$		\$	\$		\$	\$
c. Total (Items a + b)		\$	\$		\$	\$		\$	\$		\$	\$

*For partial scholarships/fellowships, provide the average amount.

D. PERCENTAGES

1. % of undergraduate students awarded scholarships/fellowships
2. % of graduate students awarded scholarships/fellowships
3. % of minority students (U.S. citizens only)
4. % of minority students (U.S. citizens only) on scholarship/fellowship

	1987-88			1988-89			1989-90			Projected 1990-91		
	No.	Amt.	Total	No.	Amt.	Total	No.	Amt.	Total	No.	Amt.	Total
1.												
2.												
3.												
4.												

E. Specify the following: (1) Tuition per semester: \$ _____ ; (2) Room per semester: \$ _____ ; (3) Board per semester: \$ _____ ; (4) Length of semester: _____

F. List below the instrument and/or voice classification of proposed scholarship recipients in 1990-91.

(Continued on next page)

Music Professional Training Supplementary Information Sheet (Continued) Fiscal Year 1990

ALL MUSIC PROFESSIONAL TRAINING APPLICANTS MUST COMPLETE THIS FORM.

Name of Institution _____

G. FINANCIAL INFORMATION (FOR MUSIC PROFESSIONAL TRAINING PROGRAM ONLY)

	1987-88	1988-89	1989-90	Projected 1990-91
1. Fund balance at beginning of season	\$	\$	\$	\$
2. Total expenses	\$	\$	\$	\$
3. Total income	\$	\$	\$	\$
4. Surplus (deficit) at year end*	\$	\$	\$	\$
5. Accumulated surplus (deficit)	\$	\$	\$	\$
6. Other net adjustments**	\$	\$	\$	\$
7. Balance year end	\$	\$	\$	\$

	1987-88	1988-89	1989-90	Projected 1990-91
8. How much support, if any, did you receive from:				
a. State Arts Agency	\$	\$	\$	\$
b. Local government sources	\$	\$	\$	\$
c. Arts Endowment other than Music Program	\$	\$	\$	\$
(Specify sources at right)				

*Attach a separate sheet with plans for reducing a deficit or utilizing a surplus.

**Attach a separate sheet with an explanation of other net adjustments.

H. OTHER ENDOWMENT GRANTS AND APPLICATIONS

List below any grants you have received from the Arts Endowment (including the Music Program) in the past two years. Also note any applications you have made or intend to make to the Arts Endowment this year. Indicate if a grant (G) or a pending application (A). Attach a separate sheet if necessary.

Program	Fiscal Year	Amount	Brief Description
---------	-------------	--------	-------------------

Career Development Organizations for Solo Recitalists Supplementary Information Sheet Fiscal Year 1990

This form must be completed by all applicants under Career Development Organizations for Solo Recitalists.

The original and one copy of this form (both sides) must be included as part of your application package and mailed to: Information Management Division CD, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of applicant: _____

A. FINANCIAL INFORMATION

(Do not include in-kind contributions)

	1987-88	1988-89	1989-90	Projected 1990-91
1. Fund balance at beginning of season	\$	\$	\$	\$
2. Total expenses	\$	\$	\$	\$
3. Total income	\$	\$	\$	\$
4. Surplus (deficit) at year end*	\$	\$	\$	\$
5. Accumulated surplus (deficit)	\$	\$	\$	\$
6. Other net adjustments**	\$	\$	\$	\$
7. Balance year end	\$	\$	\$	\$
8. Total artist fees paid	\$	\$	\$	\$
9. Value of other artist benefits provided**	\$	\$	\$	\$

10. How much support, if any, did you receive from:

- State Arts Agency
- Local government sources
- Arts Endowment other than Music Program (specify sources at right)

	1987-88	1988-89	1989-90	Projected 1990-91
\$	\$	\$	\$	\$
\$	\$	\$	\$	\$
\$	\$	\$	\$	\$
\$	\$	\$	\$	\$
\$	\$	\$	\$	\$

*Attach a separate sheet with plans for reducing a deficit or utilizing a surplus.

**Attach a separate sheet with an explanation of other net adjustments.

***Include publicity materials, booking costs, marketing, etc.; you may attach a breakdown of these costs on a separate sheet if you wish.

B. PROGRAM INFORMATION

Number of artists on your roster for whom you have booked recitals

Total number of recitals booked for these artists by your organization

Number of concerts in your series

	1987-88	1988-89	1989-90 (est.)	1990-91 (est.)

(Continued on reverse)

Career Development Organizations for Solo Recitalists **Supplementary Information Sheet (Continued)** **Fiscal Year 1990**

Name of applicant: _____

Date: _____

C. CONCERT INFORMATION

Please photocopy this sheet and use it to supply concert information for each of the artists on your roster for the 1986-87 through 1990-91 seasons. Use a separate sheet for each artist (more than one may be needed for artists with many bookings); be sure to start a new sheet for each different artist. Please asterisk each recital performance which included residency activity such as a master class, lecture-demonstration, workshop, etc., and briefly describe each activity.

Name of artist: _____

Season: _____

Instrument or voice classification: _____

Date and location of performance: _____

Brief description of activity: _____

Fee paid: _____

**Music
Recording
Fiscal Year 1990**
Supplementary Information Sheet A (Continued)

Name of applicant: _____ Date: _____

Education

Name of institution	Major area of study	Inclusive dates	Degree

Fellowships or grants previously awarded

Name of award	Area of study (if applicable)	Inclusive dates	Amount

Present employment

Employer	Position Occupation	Salary

Prizes Honors received
Membership professional societies

--	--

**Music
Recording
Fiscal Year 1990****Supplementary Information Sheet B**

All Music Recording applicants—individuals and organizations—must complete this form. Individuals must also complete Supplementary Information Sheet A on pages 51–52. Organizations must also complete Supplementary Information Sheet C on pages 55–56.

The original and one copy of this form must be included as part of your application package and mailed to: Information Management Division/REC, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of applicant: _____ Date: _____

In the space below, please detail your marketing and promotion strategies for the project for which you are requesting Endowment support. Explain how the strategy for each recording was conceived and how each will gain special visibility for the recording.

In the space below, please detail your distribution strategy for the project for which you are requesting Endowment support. Explain how this plan will promote the sale of this particular recording.

Music Recording Fiscal Year 1990

Supplementary Information Sheet C

To be completed by performing, presenting, recording and distribution organizations in addition to Supplementary Information Sheet B on page 53. Performing and presenting organizations must complete Sections I and III. Recording and distribution companies must complete Sections II and III (on the reverse) only.

The original and one copy of this form (both sides) must be included as part of your application package and mailed to: Information Management Division REC, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of applicant: _____ Date: _____

I. PERFORMING AND PRESENTING APPLICANTS ONLY

Performing organizations list works recorded over the past four years. Presenting organizations list only works recorded over the past four years by the performing group which will be recorded under this application. Specify American works with an asterisk (*).

<u>Title</u>	<u>Composer</u>	<u>Date of Composition</u>	<u>Date of Recording</u>	<u>Label</u>
--------------	-----------------	--------------------------------	------------------------------	--------------

II. RECORDING AND DISTRIBUTION COMPANY APPLICANTS ONLY

	Number of Recording Projects Produced	Number of Recordings Manufactured	Number of Recordings Distributed	Number of Recordings Sold (Retail and/or direct mail)			
				LPs	Cassettes	CDs	Total
1985							
1986							
1987							
1988							
1989 (Projected)							
TOTALS							

(Continued on reverse)

**Music
Recording
Fiscal Year 1990**

Supplementary Information Sheet C (Continued)

To be completed by performing, presenting, recording, and distribution organizations.

Name of applicant: _____ Date: _____

III. TOTAL FISCAL ACTIVITY

	1987-88	1988-89	Estimated 1989-90	1990-91
1. Fund balance at beginning of year	\$	\$	\$	\$
2. Total expenses (= VIII.A on page 00)	\$	\$	\$	\$
3. Total income (= VIII.B on page 00)	\$	\$	\$	\$
4. Surplus (deficit) at year end*	\$	\$	\$	\$
5. Accumulated surplus (deficit)	\$	\$	\$	\$
6. Other net adjustments**	\$	\$	\$	\$
7. Balance at year end	\$	\$	\$	\$

8. How much support, if any, did you receive from:	1987-88	1988-89	1989-90
(a) State Arts Agency	\$	\$	\$
(b) Local government sources (specify sources at right)	\$	\$	\$
	\$	\$	\$
	\$	\$	\$
	\$	\$	\$

*Explain briefly your plans for reducing a deficit or utilizing a surplus:

**Explain briefly other net adjustments:

Centers for New Music Resources Fiscal Year 1990

Supplementary Information Sheet

The original and one copy of this form (both sides) must be included as part of your application package and mailed to: Information Management Division/CTR, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of applicant organization: _____ Date: _____

Number of years in existence: _____

Total number of staff using the facility in the most recently completed year: _____

Total number of students using the facility: _____

Use of facility in last TWO years

	Number	% of time	Number of works produced
Staff		%	
Students		%	
Other professional composers		%	
Total		100%	

Do you have a long-term equipment acquisition plan? Yes ____ No ____
If yes, please describe:

Is your center primarily a teaching facility or a professional composers' facility? Explain.

**Centers for New
Music Resources
Fiscal Year 1990****Supplementary Information Sheet (Continued)**

Name of applicant organization: _____ Date: _____

In the space below, please detail the facility's artistic achievements for the past two or three years and goals for the next three to five years.

Notes:

Music Program, Room 702
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Postage and
Fees Paid
National Endowment
for the Arts
NEA-635



Official Business

Cassette Information Card

Name of Applicant _____

<u>Title of Work</u>	<u>Composer</u>	<u>Date of Recording</u>	<u>Conductor (if applicable)</u>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Preferred Listening _____
(indicate accumulated elapsed real time)

Cassette of Composer(s) Music Recording Applicants

<u>Title of Work</u>	<u>Composer</u>	<u>Date of Recording</u>	<u>Performing Artist(s) Ensemble(s)</u>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Preferred Listening _____
(indicate accumulated elapsed real time)

For Arts Endowment Use Only:

Cassette _____ Number received _____

Recording (Music Recording category only) Number received _____

Fiscal Year 1990
Music Professional Training
Music Recording
Centers for New Music Resources

Application Acknowledgment Card

**To be completed by
all applicants**

Please address the reverse side of this card and enclose it with your application. This card will be returned to you to acknowledge receipt of your application at the Endowment. In all future inquiries please refer to your application number which is:

Application Number—Arts Endowment Use Only

Date

Please check below the category in which you are applying:

- ☐ Music Professional Training
- ☐ Career Development Organizations
- ☐ Music Recording
- ☐ Services to Composers
- ☐ Centers for New Music Resources
- ☐ Special Projects

Fiscal Year 1990
Music Professional Training
Music Recording
Centers for New Music Resources

Cassette Information Card

Both sides to be completed

Application Number—Arts Endowment Use Only

Date

INFORMATION TO BE FILLED IN BY APPLICANT:

Contact

Name of Organization

Address (notification will be sent to this address)

City, state, zip code

Telephone number with area code

Amount requested

Category

Music Program, Room 702
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Official Business

**Postage and
Fees Paid**
**National Endowment
for the Arts**
NEA-635

